

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῶν ἐστίν.”

PLAT. *Phædo*. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

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HOWEVER beautiful may be the music of an opera, it can scarcely vindicate permanent popularity without a striking and intelligible plot. On hearing of the tragic tale of *Inez de Castro* having been selected by M. Persiani, we at once felt the propriety of the choice; not however, without misgivings as to the capacity of the *maestro* to cope with a subject of such dignity and grandeur. We find, accordingly, that its success in Paris has been equivocal, though sustained by the finest efforts of Lablache, Rubini, and Persiani. The most fearful incident in the story, the espousals of the dead bride, which might have inspired a magnificent finale, forms no part of the libretto; the heroine goes mad of course, a scene of delirium being a *sine quâ non* in the modern *opera seria*. We shall have it in London of course, but disappointment may reasonably be predicted.

A word on the plots of various well-known operas. Rossini seems to have been the most fortunate, both in the comic and heroic; *Barbiere* is Thalia's own, and no subject can excel the *Semiramide* in grandeur and majesty. Though alive to the many beauties of its score, we cannot help wishing that it had fallen into the hands of a Mozart, a Beethoven, a Meyerbeer, or a Spohr.

Mozart has been less happy in his choice. The subject of *Don Juan* is magnificent, and *Figaro* is legitimate comedy; but the plot of the *Zauberflöte* is as a millstone round the neck of the music. That of the *Così fan Tutti* carries the objection of gross immorality; *La Clemenza*, *Idomeneo*, and the *Seraglio*, are subjects of flagging and lukewarm interest.

Der Freyschutz, *Faust*, *Robert le Diable*, and *Zampa*, are captivating to young imaginations, such as love to “sup full of horrors.” Domestic stories, and even

VOL. XIII.—NEW SERIES, VOL. VI.

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nursery tales, may be rendered attractive by the genius of the musician ; of this kind are *La Gazza*, *La Sonnambula*, and *La Cenerentola*.

Our English opera-writers have been decidedly unfortunate in their subjects, nor can we mention any one of absorbing interest, or calculated to arrest the sympathies of a Cosmopolitan audience.

FASHIONABLE PIANOFORTE MUSIC.

How many people *play* on the pianoforte ! How few know the real intent and purpose of instrumental music ! These remarks were prompted by the inspection of a lady's portfolio ; its contents were as follows :—

The Eglintoun Quadrilles.

" Nil Sillenzio," with variations by Herz.

Brilliant Variations on a Theme of Rossini,
by Kalkbrenner.

The Echo Quadrilles—Musard.

" Una Voce," with variations.

Operatic Airs, varied by F. Hunten.

Grand Galop, by Strauss.

Brilliant Variations, by Herz.

The Jim Crow Waltzes, &c. &c.

The lady who possesses the above unique collection is generally considered by her acquaintance to be a first-rate amateur performer, and certainly if hops, and skips, and fortissimos, and pianissimos constitute one, she was eminently entitled to the distinction. But I found that she could *not* play a very easy adagio, nor could she accompany another instrument. Her excuse was "that she did not like slow music, and that she always thought that the violin or flute should play the accompaniment, as, for instance, "The overture to *Le Cheval de Bronze*," with ad lib. accts. for flute, violin, or viola. I looked at these and found that the *accòmpts* consisted of the key bars for about twenty bars together in this way :—first six bars E flat piano, second six bars E flat forte, third six bars E flat piano, and so on with very little else. Now this appears to be the most elevated standard, to pianoforte players in private, of concerted instrumental music, and this lamentable ignorance and false taste is entirely the result of the present system of teaching music in schools and families. I earnestly recommend to professors and teachers that, if they would escape the merited censure of real musicians, they should place in the hands of their pupils compositions which have been the wonder of enlightened judges, many of which have been hallowed by time and will live for ever. That they should properly and carefully explain the design and construction of the composition, dwelling on its beautiful passages and interpreting its beautiful language. That they should teach their pupils to exercise their taste and judgment as well as their fingers, and that they should improve that taste by a judicious selection of models. That they should tell them that the bass is not a mere see-saw accompaniment to the treble, and that they should teach them to read five clefs, instead of two. These things are not a tithe of what they should do, which they do not do. At present they devote all their pupil's time to the getting up a piece, such as "Variations brillantes, par Henri Herz." This splendid instance of the pupil's agility costs perhaps three months' labour and incessant practice in order to be fired off as a great gun at the Christmas holidays. Now were this time devoted to the practice of easier and sensible compositions at sight, the gratification to the pupil and the real satisfaction to the master would be increased a hundredfold. What do our young lady-friends know of Beethoven ? "He writes charming waltzes," says one, "His music is very dry," says another, and so, very likely it is to those who are satiated with the barley-sugar treats of Rossini and Donizetti. Time, perhaps, is the most requisite thing in music ; and yet how few can keep it. In short I am anxious to see at once a different mode of teaching ; one which shall have for its object the elevation of music from trifling amusement to a scientific enjoyment ; and I tell young learners, that if they only knew what a new and delightful sense is in store for them, they would lay aside "Parisian Galops," and stick to Mozart and other composers of the first class.

SCHERZO.

MOZART AND HAYDN.

A curious publication which has just appeared on the continent, entitled, "Anecdotes of the Court of the Emperor Joseph II," contains the following dialogue between that sovereign and Karl Dittersdorff, the celebrated musical writer and composer. We feel assured that our musical readers will be interested in becoming acquainted with the opinions pronounced on Mozart and Haydn by two such eminent musical connoisseurs.

Karl Dittersdorff visited Vienna in 1789, for the purpose of making arrangements for the performance of his oratorio of "Job." He wished likewise to have his symphonies on Ovid's *Metamorphoses* performed at the imperial gardens. For this it was requisite to obtain the Emperor's permission, to solicit which Dittersdorff was honoured with an interview with Joseph II. He had been informed that the Emperor was in the habit of making very minute inquiries on any subject which excited his interest; and that when, in the course of a conversation, he made those inquiries, he liked to receive a decided answer, given without timidity or hesitation; and that any expressions indicating humility or flattery were sure to displease him.

The Emperor received Dittersdorff in his private cabinet, and after a little conversation on the oratorio of "Job," on which the Emperor made some observations highly complimentary to the composer, the following dialogue ensued. It is here given as related by Dittersdorff himself.

The Emperor: "Are you still employed by the government in Silesia?"—*Dittersdorff*: "Yes, your Majesty."—*The Emperor*: "In what capacity?"—*Dittersdorff*: "In the departments of finance and jurisprudence."—*The Emperor* (in an emphatic manner): "And do you possess the requisite information on those subjects?"—*Dittersdorff*: "As I have held my appointment for the space of thirteen years, I may fairly presume that I am deemed competent to discharge its duties."—*The Emperor*: "How have you made yourself master of so many various attainments?"—*Dittersdorff*: "Having been born and educated in Vienna, it would have been a disgrace to me had I learned only to play the violin and to compose music."—*The Emperor*: "Have you heard Mozart?"—*Dittersdorff*: "Three times, your Majesty."—*The Emperor*: "What do you think of his playing?"—*Dittersdorff*: "My opinion concurs with that of all musical connoisseurs who have heard him."—*The Emperor*: "Have you heard Clementi?"—*Dittersdorff*: "Yes, Sire."—*The Emperor*: "There are some persons who prefer Clementi to Mozart. What is your opinion on that question? Tell it me frankly."—*Dittersdorff*: "Clementi's playing is characterized by a vast degree of skill and science. With those qualities Mozart combines the inspiration of an exquisitely fine taste and fancy."—*The Emperor*: "That is my opinion, and I am much gratified to find that it agrees with yours. What do you think of Mozart's compositions?"—*Dittersdorff*: "They appear to me to be the creations of a bold and original genius. I know of no composer who is gifted with so rich a fund of new ideas. I should wish him to use them more sparingly. He never affords his listeners time to breathe. When the ear is disposed to dwell on a beautiful idea, another rises up and puts it to flight. Thus the mass of hearers—the unscientific (but those, after all, to whom music ought to be addressed, as well as to the more educated and learned)—are unable to catch and follow the multiplicity of beauties which Mozart so lavishly diffuses through his compositions."—*The Emperor*: "You are right. In his operas he frequently introduces such a crowd of notes in the accompaniments that the singers complain."—*Dittersdorff*: "That is not a fault, so long as a composer has the skill to keep the orchestral parts subordinate to the vocal."—*The Emperor*: "As you have done, Dittersdorff, in your new work. By the bye, what do you think of the compositions of Haydn?"—*Dittersdorff*: "I have not heard any of his operas."—*The Emperor*: "You have lost nothing by that. But what do you think of his instrumental compositions, his canzonets, &c.?"—*Dittersdorff*: "That they deserve the admiration they universally excite. Haydn does

not enjoy an evanescent glory, like those insects whose existence lasts only from morning to night. He understands the art of embellishing so exquisitely even a trivial idea, that it presents an air of novelty to the most experienced ear."—*The Emperor*: "Does he not sometimes indulge in eccentricity?"—*Dittersdorf*: "Yes; but without overstepping the boundaries of genuine art."—*The Emperor*: "Right..... I some time ago amused myself in comparing Haydn and Mozart.I should like to hear you draw a similar comparison, so that I may know how far your notions and mine correspond."—*Dittersdorf*: "Your Majesty imposes upon me a very difficult task, and before I attempt to execute it, I must request permission to address a question to your Majesty."—*The Emperor*: "The permission is granted."—*Dittersdorf*: "What comparison would your Majesty be inclined to draw between the works of Klopstock and Gellert?"—*The Emperor*: (after a short pause): "Hem!.... Both are great poets. One must read the writings of Klopstock several times over before we can discern all their beauties. On the contrary, the beauties of Gellert are apparent at first glance."—*Dittersdorf*: "Your Majesty has now answered the question which you put to me."—*The Emperor*: "Then, I presume, you would compare Mozart to Klopstock, and Haydn to Gellert?"—*Dittersdorf*: "That, I think, would be a fair comparison."—*The Emperor*: "I cannot dispute it."—*Dittersdorf*: "May I request to know the similitude which your Majesty has established between the two great composers?"—*The Emperor*: "You shall hear. I compare the compositions of Mozart to a gold snuff-box made in Paris, and those of Haydn to one of London make. Both are beautiful. The former excels in tasteful ornament; but the latter is distinguished for its chaste simplicity and fine polish. Thus you see our opinions very closely approximate..... I am very glad to have made acquaintance with you, and am happy to find you a different man from what you have been described to me."—*Dittersdorf*: "How, your Majesty?"—*The Emperor*: "I was given to understand that you were egotistical and vain, and that you were unwilling to award praise to other composers. I rejoice at having discovered the contrary, and I shall be happy to have the pleasure of conversing with you frequently. You will always find me ready to receive you at the hour at which you were admitted to-day."—*Polytechnic Journal*.

MEMOIR OF CIMAROSA.

Domenico Cimarosa was born at Naples in 1754, and died at Venice the 11th of January, 1801, having just completed his forty-sixth year. He received his first musical instructions from Aprile, and entered the Conservatory of Loretto, where he imbibed the principles of the school of Durante, and became a disciple of that admirable master. The general education of Cimarosa was carefully cultivated, and his amiable disposition, and sweetness of temper, gained him the affection of all who knew him. On quitting the conservatory, his talents became known and appreciated, and his works soon acquired a high popularity throughout Italy. His operas were chiefly of the comic class, but although composed expressly for buffa singers, his style is never grotesque or ungraceful; he displays considerable ingenuity in his accompaniments, which embellish the melody of the voice part, without too much occupying the attention of the audience.

His operas, *Il Pittore Parigino* and *L'Italiana in Londra*, were produced at Rome, and thence adopted in the principal cities of Italy; and their success was so complete, that Cimarosa received an order from Paris to compose a cantata for the birth of the Dauphin, which was performed by a band consisting of upwards of one hundred voices and instruments.

The reputation of Cimarosa spread more rapidly than that of any composer of the last century, except Piccini; and the fame of his *Italiana in Londra*, seems to have been as extensive as that of *La Buona Figliuola*.

In 1787, he was invited to Petersburg by the Empress Catherine II., in order to compose operas there. The following is a list of his compositions which have

been performed in Italy, and received with enthusiastic applause on every stage in Europe:—

1779. *L'Italiana* in Londra,

1782. *Il Convito*,
I due Baroni,
Gli Inimici Generosi,
Il Pittore Paragino,

1785. *Artaserse* di Metastasio,
Il Falegname,

1786. I due Supposti Conti,

1787. Volodimiro,
La Ballerina Amante,
Le Trame Deluse,

1788. *L'impresario* in Angustie,
Il Credulo,
Il Marito Disperato,

1788. *Il Fanatico Burlato*,

1789. *Il Convitato di Pietra*,

1790. *Giannina e Bernadone*,
La Villanella Riconosciuta,
Le Astuzie Feminili,

1793. *Il Matrimonio Segreto*,

1794. I Traci Amanti,
Il Matrimonio per Sussuro,
La Penelope,

L'Olimpiade,
Il Sacrificio d'Abramo,

1797. Gli Amanti Comici,
Gli Orazi.

The last opera buffa of Cimarosa is *L'Imprudente Fortunato*, performed at Venice in 1800. The *Artemisia* was left unfinished: the first act only is by Cimarosa; other composers have attempted to add the second and third, but they have not succeeded. It was condemned, and the curtain dropped in the middle of the second act.

All the operas of Cimarosa are distinguished for invention, and originality of ideas, as well as for the richness of the accompaniments and skilful stage effect. The greater part of his movements are *de prima intenzione*. We feel in listening to each passage, that the division has been made as it were, in a moment of inspiration. The enthusiasm excited by *Il Matrimonio Segreto*, can scarcely be conceived. In short, this work fixed the wavering opinions of the Italians.

Cimarosa presided at the piano in the Neapolitan theatre, during the first seven representations, a thing unprecedented. At Vienna, the Emperor having attended the first performance of this opera, invited the singers and musicians to a banquet, and sent them back the same evening to the theatre, where they played the piece a second time!

Cimarosa, unfortunately for his success, manifested a partiality for the French during their possession of Naples, which occasioned his disgrace at the court of his patron; and he narrowly escaped the punishment which so many of his countrymen were doomed to suffer. He was, however, allowed to die in his bed in 1801, extremely regretted by the lovers of music as an original and exquisite composer, and an amiable man.

Several traits have been recorded of the modesty which added to the merit of this great musician.

A painter wishing to flatter him, told him that he considered him superior to Mozart, "I, sir!" answered he, rather abruptly—"What would you say to any man who should venture to assure you that you are superior to Raphael?"

Amateurs were once divided between Mozart and Cimarosa, considered as dramatic composers. The Emperor Napoleon inquired of Grétry what difference there was between the two. "Sire, answered Grétry, "Cimarosa places the statue on the stage, and the pedestal in the orchestra; whereas, Mozart puts the statue in the orchestra, and the pedestal on the stage."

Grétry had heard little of Mozart's music, and that little he did not understand. In his *Essais sur la Musique*, a work of merit and importance, published a dozen years after the death of the great German composer, he never mentions his name or any of his works!

CORRESPONDENCE.

MELODIST'S PRIZES.

To the Editor of the Musical World.

SIR—Finding that there is some misunderstanding relative to the prizes offered by the Melodist's Club, I beg to state, that *no prize* will be awarded for *words* this year. A pre-

mium of fifteen guineas will be given to the *composer* of the best approved national song, in the style of "Rule Britannia;" the composer (who must be an honorary member of the Club), to provide the words.

Lord Saltoun will give a prize of ten guineas to the composer of the best approved ballad, after the style of Purcell, or any of the old writers; the composer to provide the words. The candidates for Lord Saltoun's prize must be honorary members of the Club, or be recommended by subscribing members, each of whom may introduce *one* ballad, words and music, from a friend being a native of the United Kingdom, but *not residing in London, or within twenty miles thereof*; accompanied by the name of the *composer*, and the place of his abode, *sealed up*, and enclosed in a letter to the secretary, signed by the member.

The candidates for the first prize are confined to the honorary members of the Club (of whom there are twenty), as a small return for the valuable services rendered by them to the Society, in devoting their time, and exercising their talents at its various meetings.—I remain, sir, your obedient servant,

15, Store Street, Bedford Square.

JOHN PARRY, Hon. Sec.

GOD SAVE THE KING.

To the Editor of the Musical World.

SIR—In the Gentleman's Magazine, p. 662, for 1745, there are the following lines intended as an improvement on the original words; It is entitled "An Attempt to improve the song, 'God Save the King,'" the former words having no merit but their loyalty.

1.

Fame, let thy trumpet sound,
Tell all the world around
Great *George* is King
Tell *Rome*, and *France* and *Spain*
Britannia scorns their chain;
All their vile arts are vain,
Great *George* is King.

2.

May Heaven his life defend,
And make his race extend
Wide as his fame.
Thy choicest blessings shed
On his devoted head
And teach his foes to dread :
Great *George's* name.

3.

He peace and plenty brings,
While *Rome's* deluded Kings
Waste and destroy.
Then let his people sing
Long live our gracious King
From whom such blessings spring,
Freedom and joy.

CHORUS.

God save our noble King,
Long live our gracious King,
God save the King,
Hark ! how the vallies ring
Long live our gracious king,
From whom such blessings spring,
God save the king.

These are (at least) curious, and the real sentiments are here rendered more explicit than in the old form. As regards the several letters by sundry parties (on hearsay evidence alone), of the words having been "God save great James our King," in the original, if such be the fact, a question arises for which James were the words intended; possibly James II., more probably James the Pretender; but with all due deference to others on the same question, never for James I.; there is not an atom of proof as yet been produced that such was the case. Proofs! proofs, are the things, not hearsay evidence. Mr. Clark produces none, although he assures us as well as the Hon. Merchant Tailor's Company, that the words were written by Ben Jonson, and the music composed by Dr. John Bull for them, and first performed before James I. in 1607 in their Hall; but remember, *by nothing* does he *prove it*. When musical men *presume* (because they are older than ourselves), that their arguments are correct; and repeatedly in spite of the numerous and repeated statements by others equally, if not more, learned than themselves, and in the direct opposition of facts produced in positive contradiction that such statements cannot be true. If they will still persevere in the same obstinate strain, what on earth can they expect, but that their arguments and themselves be termed nonsensical and foolish? Why, a man must indeed be *non compos mentis* to persevere in such a cause.

Dr. Burney observes (vide Rees' Cyclopaedia), "We have cogent reasons to believe that 'God Save the King' was written for James II., while the Prince of Orange was hovering over the coast," which cogent reason, says the editor of *The Harmonicon* for 1829, p. 124, were, that the late King, George III. showed him (Dr. B.), a book printed in the reign of James II., containing the very same words, except, that instead of George, James's name appeared. From whom or whence the editor of *The Harmonicon* obtained this piece of information, does nowhere appear. If the book has any existence at all, we may presume that it is among George the Second's books in the British Museum. But as that collection, as well as others in the Museum Library, is not classed, it is worse than looking for a needle in a bottle of hay, to endeavour to find it, especially as we have no guide either as to its title or name; but there, in all probability, it is.

It appears to me (says Mr. John Ashley, in his letter to the Rev. W. L. Bowles, printed in 1828), that something like our present national anthem was written long before Harry Carey was born, and that, in my humble opinion, is the stumbling-block over which all the "learned commentators" have fallen. They imagined, because they could trace back (obscurely enough), something about *God save King James, King Charles*, and so on, that the piece then written must be the precise, the very same piece as our present one. I repeat they imagined so, for not one of them has given anything like a positive proof; and I will venture to affirm that many songs or anthems of the same nature may be traced back far beyond even Mr. Clark's account. The two following instances are positive facts, the latter of which comes nearer to our present anthem than any words I ever saw. In the castle on Portland Island, which was rebuilt by Henry VIII. about 1530, there is a small closet, called "Queen Jane's closet, in which is written in old English characters, a song commencing thus:—

"God save King Henry, the Eighth of that name."

And in taking down an old house in Thomas Street, Weymouth, no longer ago than 1821, the following verse was discovered on an inner wall:—

"God save Queen Elizabeth,
God render her happy days,
God grant her grace to
Perform his most holy ways."

And beyond a doubt, many other instances of this kind have been, and will be found, in various parts of England. There may be discovered, God save King Edward, King Henry, King James, King Charles, and so on: but after the complete failure of the researches of Drs. Arne and Burney, when the anthem had attained the very apex of popularity, the very men selected to put accompaniments to it for the metropolitan theatres, who must have been interrogated thousands of times respecting its origin; vain, I apprehend, will be the attempt of Mr. Clark, or any other person, to carry back the words or music farther than what has been related by Mr. J. C. Smith, and in the letter addressed to the Editor of the *Gentleman's Magazine*, corroborated as those relations have been by Dr. Harrington and Mr. Townsend. In point of fact, I cannot conceive why any one should wish to trace the production back to an early age, or to some highly-gifted person or persons, for no poet or musician, properly so called, would be desirous of fathering such a piece as a composition. The genuine spirit of *British loyalty* it evinces is its very soul and essence, for the poetry would disgrace such men as Jonson, Dryden, or Pope, of former times; or Byron, Bowles, or Moore, of the present century; and even the music would add nothing to the reputation of Bull, Purcell, or Arne, in their days; nor to Crotch or Bishop of the present hour; for what wonderful merit is there in composing a minuet, with six bars in one strain and eight in the other, which, to speak figuratively, is something like a poor fellow hobbling with one leg just two inches shorter than the other. With respect to the old manuscript mentioned by your correspondent Mr. Hunter, wherein he says that the tune "God save the King" is to be found, that manuscript ought (if it is to be seen) to be carefully inspected, so that the public may not be deceived by a forgery. Myself, as well as others, are anxious to inspect it. It may probably form a portion of one of the manuscript volumes of Dr. Bull's compositions, formerly in the possession of Dr. Pepusch. I have an anthem by Dr. Bull (in the volume so often mentioned by me) beginning "In thee O Lorde," in B minor. And Mr. Clark himself mentions such an anthem by Dr. Bull, formerly extant. Should the above-mentioned manuscript containing "God save the King," prove to be genuine, then there is an end to all further dispute, and the matter at last settled. Mr. Crosse (in his account of the York Musical Festival in 1825), says, "I have no expectation of being able to settle the point, which can be probably decided only by some fortunate discovery,"

Now please to recollect (continues Mr. Ashley) we have had many wonderful discoveries made from time to time! Mr. Ireland, jun., discovered a play of Shakspeare's in our immortal bard's own hand-writing! The author of "Junius" has been frequently discovered! And a work by the great Milton has been recently found! But, mark! Ireland's discovery turned out to be a forgery! Junius still remains unknown! and it has been stated that the venerable Bishop of Salisbury, and others, doubt the authenticity of the recently-discovered work of Milton! It behoves us then to be cautious respecting discoveries, for I should not be surprised if some one should take the hint, and have the good fortune (as it would be termed) to discover the original manuscript of our national anthem among the musty writings in the library, or lumber-room, of one of our forefathers.

Mr. Clark has observed in his last letter on this *important* question, "If, then, the assertions of Dr. B. Cooke, Dr. Arne, Dr. Burney, E. Taylor, and a *host of others*, of equally unimpeachable and undeniable character, be true, viz.—that they have heard the national anthem, when a boy sung "*God save great James our King*," they must mean *James the First*." WHY or how do they mean *James the First*? Certainly not; when there has been a James the Second, and a James the Pretender. Mr. Clark also introduces a long (and certainly very curious) poem, by P. Leicester, "On the Coronation of Charles the Second", the last two lines of which are as follows:—

"Let quires of angels echoinge singe,
This musical anthem, this God save the Kinge;"

And observes, "Will any one be bold enough to assert that this musical anthem is not the same musical anthem which was sung by Mr. Clarke, mentioned in my (Mr. Clark's) first letter to the *Musical World*, though sung by him in Latin, and sometimes '*Carolus*,' as there stated," I will ask Mr. R. Clark, how or what way does he prove that it is the same, as there have been several poems (and I have no doubt there will be more found) brought forward to prove that there was a "God save the King," or Queen, from (or before) the time of King Henry VIII. to the present period. But as regards the Latin verses—those verses have appeared in print long ago (*vide Gentleman's Magazine* for December, 1795), with this exception, that instead of "*Carolus Rex*," there appears "*Georgio Rex*." I perceive Mr. Clark has dropt the notion in his letters to the *Musical World* about Dr. John Bull being the composer, as I find he does not once mention the name. But to quote the same words, Mr. Clark very aptly for himself brings forward in his first letter—

"For the man convinced against his will,
Is of the same opinion still."

Touching the OLD LADY's letter, more anon. When I have read the *third* that Mr. Clark intends to bring forward, I shall only ask one simple question—when was this old lady born? Old Walsh used to observe when he first did away with the dates on music titles, that "Music and women should never be dated." The *fairer* portion of the creation must pardon me if I have in the least offended them by this allusion. I thought to have mentioned something in reference to *Non nobis, Domine*, in this letter, but I find I have encroached so much on your space, that I must reserve it for my next.

I am your's, &c.,

JOSEPH WARREN.

[The M.SS. alluded to in Mr. Warren's letter we have received from Mr. Hunter, and, after Mr. Clark has seen it, it shall be forwarded for his inspection.—ED. M. W.]

REVIEW.

Songs of the Mid-Watch. Poetry by Captain Willes Johnson. Music by Philip Klitz.—(Z. T. Purday.)

There are six of these songs. Two of them, Nos. 1 and 5, were reviewed in a former number in terms of cordial approbation. The remaining four remain to be noticed.

No. 2.—The Sailor's Bequest.

Poor Tom Ratlin, mortally wounded, bequeaths his expected prize money to Sue. The melody is simple and expressive, but too near akin to the "Soldier's Tear."

No. 3.—The Heart knows only One.

* For the information of those who may wish to inspect this poem the number is 2457, 102 Sloane MSS, British Museum.

Written in vindication of the constancy of naval gentlemen.

" Though the eye has many a love,
The heart knows only one."

The air is common-place, but tastefully symphonized.

No. 4.—The Sailor's Funeral.

A descriptive piece, commemorative of the fate of a lieutenant on board the Queen Charlotte, returning home after the battle of Algiers. Desperately wounded, he survives only to catch a glimpse of the land of his birth.

The melody, in A major, is at first expressive of the sparkling and bounding gaiety of the crew, as the ship nears port. The minor is then taken, and the time retarded, to describe the hero's death, after which the major recurs.

The last verse reminds us of the ode to Sir J. Moore:—

" No ashes were strew'd on his watery grave,
We sounded no knell, save the cannon's deep boom,
But his bier was bedew'd with the tears of the brave
Ere we launched him below to his dark ocean tomb.
Rest, rest, gallant spirit, tho' lonely thy bed
Thy virtues in fondest remembrance we'll guard,
And when the sea's summoned to render its dead
Aloft thou wilt rise to receive thy reward."

In bar 3, page 14, the F's should be natural.

No. 6.—The Light House.

This is perhaps the best of the set, both in a musical and literary point of view: we have the melody of Dibdin without his boldness. Sailors are nearing port in hazy weather, at midnight, and inquiring—

" What star shines o'er the lee cathead
Which now gleams forth with lustre red,
Now seems to disappear."

Which of course turns out to be the light-house, and fills all hearts with joy.

In bar 1, page 24, play the A's natural, and farther on read "beetling" for beething.

In fine, we recommend the whole series, containing as it does much good poetry, set to vigorous, healthy, and intelligible music, of a thoroughly English character, and contrasting bravely with the sickly emasculations of the Italian school.

The Dublin Prize Anthem. Remember O Lord (from Lamentations, chapter 5).

Composed by Thomas Attwood Walmisley.—(Novello).

This gentleman is the son of the well known organist and composer, and himself occupies the professor's chair at Cambridge, with the organs of Trinity and St. John's. His command of the instrument is considered astonishing in so young a man, his age not exceeding twenty-six; and the above is a very favourable specimen of his genius as a composer.

A semi-chorus of tenors and basses lead off with a piece of plain counterpoint in F minor. This is followed by a recitation for a bass voice, leading to a short fugued chorus. The next movement is a very expressive solo for a soprano, and the last is a capital allegro fugue, more in the style of Mozart than of other writers.

*Fair is the Warrior's Mural Crown. Words by Rev. Christopher Wordsworth.
Music by the same.—(Chappell).*

" Fair is the warrior's mural crown,
And fair the laurel'd wreath,
The lustre of their bright renown
Fades not, bedimm'd by death."

A very pretty stanza for a round, and particularly well set. It is for four voices, and may take rank with "Perfida Clori," "The Indian Drum," and other favourites. In bar 9, page 5, perhaps the two last bass notes would be better written A C.

MUSICAL INTELLIGENCE.

METROPOLITAN.

CHORAL HARMONISTS.—The second meeting of this society took place on Monday evening, the 30th ult., at the London Tavern, Bishopsgate Street. The first part of the performance consisted of Haydn's *Mass*, No. 5, and a selection from the *Messiah*; a selection from Mozart's fine opera of *Idomeneo*, and a madrigal by Bennet formed the second. The vocalists were Miss Birch, Miss Capper, Mrs. Fiddes (late Miss H. Cawse), Mr. Bennett, and Mr. A. Novello. Haydn's *Mass* was most finely performed; it occupied an hour and five minutes in its performance, and is, we think, the longest of all his masses. It opens with a fine tenor solo, in A minor, interspersed with chorus to enliven it, which is followed by a fine fuga—"Kyrie Eleison," most admirably executed by the whole band. The quoniam, in the bravura style, was most delightfully sung by Miss Birch, and the fugue, "In gloria Dei," was led off with great spirit. The points were finely given and exhibited the chorus to great advantage. The "Et incarnatus est," for a tenor and alto, were delightfully sung by Mr. Bennett and Mrs. Fiddes, whose voice told admirably in the lower part. The "Et resurrexit," with "Et vitam," a vocal fuga, to which there is an orchestral running accompaniment, surpassed the preceding choruses, in drawing forth the full vocal and instrumental powers of the orchestra; it could not have gone better. The "Agnus Dei," in A minor, is a perfect gem; the effect of the violins, muted, were very effective and produced a great sensation upon the audience; it was listened to with breathless attention, and Mr. Novello did ample justice to it by the chaste style in which he gave it. The selection from the *Messiah* consisted of the—

Recit. "Comfort ye, my people," and Air, "Every Valley" Mr. Bennett.—Chorus, "And the glory."—Recit. "For behold," and Air, "The people that walked in darkness," Mr. Novello.—Chorus, "For unto us."—Pastoral Symphony.—Recit. &c., "There were shepherds," Miss Birch.—Chorus, "Glory to God."

We never heard these solos and choruses sung better; the choruses were precision itself. We were much pleased with the effect which the violins produced in the "Pastoral Symphony," by being muted; it was performed without Mozart's additional band accompaniments. The second part commenced with Bennet's fine madrigal "Thirsis," which was encored. The selections from *Idomeneo* consisted of the following pieces:—

* "La Sinfonia."—Aria, "Non no colpa," sung by Miss Capper.—Coro, "Godiam," and Aria "Vedrommi," Mr. Bennett.—Marcia e Coro, "Nettuno."—Aria, "Se il padre," Miss Birch.—Coro e Solo, "Placido," Miss Birch.—Recit. and Aria, "Zeffiretti," Miss Birch.—Duetto, "Spiegarti," Mrs. Fiddes and Mr. Bennett.—Scena, Volgi intorno, Mr. Novello.—Coro, "O Voto Tremendo."—March.—Aria, "Torna la pace," Mr. Bennett.—Coro, "Scenda Amor."

We have not space enough to notice each piece separately; suffice it to say, in our opinion, it could not have gone better. This was the first time of our hearing so great a portion of the opera, and we were delighted with it.

SARDINIAN CHAPEL.—A very creditable orchestral performance of Mozart's *Mass*, No. 12, took place on Christmas Day, at the Sardinian Chapel, Lincoln's Inn Fields. The instrumentalists were Messrs. Tolbecque, Nadaud, Baumann, Reinagle, and other professors and amateurs; the vocalists were the usual choir, viz.:—Mrs. George Wood, Mrs. Burnett, Messrs. Stretton, G. Lejeune, Allen, Burnett, &c. It is intended to repeat the performance on Sunday, 19th instant.

THE CONCENTORES SOCIETY held its seventh meeting last night, at the Sussex Hotel, Bouverie Street. Mr. Neate in the chair, who introduced a new canon and a round, also several glees, which were well sung by the professionals present. A new madrigal for five voices, by Professor Walmisley of Cambridge, was sung and encored, under the direction of the composer.

THE MADRIGAL SOCIETY will hold its ninety-ninth anniversary at the Freemason's Tavern, on Thursday next; Sir J. L. Rogers, Bart., in the chair.

THE LATE MR. CHARLES STOKES. Our readers may recollect a slight memoir of Mr. Stokes, which appeared in our pages at the time of his decease, about nine months since: he has, we regret to hear, left his family totally unpro-

vided for, in consequence of which Messrs. V. Novello, Hawes, Joseph Kirkman, and Signor Dragonetti, have formed themselves into a committee, for the purpose of giving a concert for the benefit of Mr. Stokes' unfortunate family; it is announced to take place at the Hanover Square Rooms, on Monday evening, the 3d of February, and we trust that the charitable feelings of our friends residing in the metropolis will be roused on an occasion which so justly demands their sympathy. The programme is highly attractive, and contains Mozart's pianoforte quartet in C minor, the quintet in A of the same composer, a trio of Corelli, in which Dragonetti will prove himself as young and vigorous as ever, notwithstanding what we unfortunately said of him to the contrary; and a stringed instrument quartet of Beethoven, besides a classical selection from the vocal works of Mozart, Handel, Purcell, and the late Mr. Stokes. The list of performers comprises the names of Miss Clara Novello, Mrs. Serle, Miss M. B. Hawes, Hobbs, and Alfred Novello, in the vocal department; and in the instrumental, those of Mrs. Anderson, Wilman, Ribas, Dando, Pigott, Guynemer, Henry Gattie, Seymour, Signor Dragonetti, and Vincent Novello, who will conduct the concert; and, creditably be it said, the services of *all* will be *gratuitous*. We shall always be found willing, when cases like the present occur, to aid them by all the means in our power, as we are certain that publicity is often alone required to ensure their immediate relief; we merely mention this, as, in the present instance, we only discovered that which we ought to have been informed of by the committee, to whom we wish every success.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

MANCHESTER.—Harmonious, in every sense of the term, are the meetings of the Gentlemen's Glee Club. But that of Thursday evening was more than usually interesting, from a variety of circumstances. It was one of the evenings when the treble voices of our best female vocalists are added to those of the most select of the society's own members, in the finest compositions of this class of vocal music. There were two new glees (one presented to the club) sung for the first time by its members; and amongst its guests it numbered two gentlemen, high in their respective walks in musical science and art—Mr. Edward Taylor, Gresham professor of music, and Mr. Willman, the celebrated clarionettist, probably the first performer of this instrument in the world. After what may be regarded as the vocal overture, "Glorious Apollo," with which the harmony of these meetings invariably commences, there were given in succession Bishop's "Stay, prithee, stay," and Perry's "In a cell or cavern deep," a candidate glee for one of the club-prizes, and which is marked by a sweet melody running through its texture; and Bishop's "Though he be now a gray, gray friar," the solos in which were sustained with that peculiar half-mirthful half-mournful expression which the composition demands, by Misses Hardman and Graham, Messrs. Walton and J. Isherwood. The next glee was one written for and presented to the club by the composer, Mr. Graham, organist of the Blind Asylum, Manchester. It is a four-voice serious glee, entitled "Night," and was sung by Messrs. Barlow, Walton, James Isherwood, and Isherwood. It is a composition possessing fine points, and, we doubt not, when it becomes more familiar to the singers it will be found an effective piece. Its character is descriptive, the music shadows forth the darkness and wildness of the midnight hour, relieved by the mild radiance of the orb of night. The glee was well received, and applauded by the club. The next piece was that fresh and gladsome glee of Whittaker's, "The breath of the briar," to which ample justice was done. The first part closed with Bishop's chorus, "Merry boys, away, away," which, it is almost needless to say, was sung with a spirit and correctness that would have delighted the composer himself. Miss Graham's fine voice was heard to great advantage in a solo in this piece; and she received warm and well merited applause. We never heard her in better voice, and she is gradually acquiring that just and due proportion of self-possession without which no singer can be effective. The chorus was loudly encored. The second part opened with the joint production of Dr. Cooke and Bishop, "Spirits advance;" the parts doubled. It was very ably sung. To it succeeded that fine specimen of the pure glee, by Dr. Crotch (one of his earlier compositions, we believe), "Mona on Snowdon calls," in which Miss Hardman and Messrs. Barlow, Walton, James Isherwood,

and Isherwood, displayed great taste and feeling. It was one of the gems of the evening. The next piece excited great attention and interest—Mr. T. Cooke's new serious glee of "The battle of Hohenlinden," which took the prize in 1839, at the Catch Club, London. Of this glee the composer has presented six copies to the Manchester Club, and this was the first night of its performance there. The composer has taken for his subject the well-known lines of Campbell, which give the glee its title. These he has treated with great skill, and has produced a fine, spirited, dramatic glee, full of good musical colouring, and possessing some rich harmonies. It is a five voice glee; the vocalists were Messrs Barlow, Walton, Clough, James Isherwood and Isherwood, with a small chorus. It opens with a tenor solo (by Mr. Walton), of a semi-recitative character, which serves as a very appropriate introduction to the choral strength of the following parts. The solo comprises the first verse of the poem:—

"On Linden, when the sun was low,
All bloodless lay the untrodden snow,
And dark as winter was the flow
Of Isar rolling rapidly."

Then commences the change of the scene, the drums beat at dead of night; and the interest of the piece increases. There is a fine pathos, and mournful expression conveyed in the line, "Few, few shall part where millions meet;" and the whole composition, though of some length, is one that will always be heard with pleasure by the true lover of the glee. Of course, its prevailing character is a blending of the martial and the mournful; but the tone of the wild melancholy that is interwoven in its texture accords well with the undying words of the poet. The next piece was Bishop's chorus, "Allegiance we swear;" the solos by Miss Hardman, and the chorus as full and powerful as could be desired. It was sung with all the *gusto* that might be expected from vocalists who sing "for love of their art," and who delight in the works of one of its most highly gifted votaries. Webbe's fine old glee, "To love I wake," was sung by a double choir; the first consisting of Miss Hardman, Messrs. Buck, Cooper and Sheldrick; and the second, of Miss Graham, Messrs Barlow, Walton, and Hughes. Its fine rich harmonies were heard in perfection. The list closed with Bishop's chorus of "Vengeance," in which, as in the other choruses already noticed, we could not help noticing the great weight and power (and consequently breadth of foundation for the harmony) which the basses possessed: though numbering only four or five voices, they were equal in power to some choirs of thrice their numerical strength. After an excellent supper, preceded by musical grace, and followed by *Non nobis Domine*, in which the whole vocal strength of the choir was heard, the more cheerful and social business of the evening commenced. Mr. Willman favoured the society with his unrivalled performance on a favourite instrument of his own, the *Cornet Bassetto*, which unites the tones of the clarionet and trombone. His fine, clear, sweet tones, and the masterly skill with which he compelled a fine flow of melody from an instrument, in ordinary hands, of a most uninviting character, were the theme of general admiration. The air which formed the subject of his performance was "The soldier's tear." The chairman then, as is usual, proposed the health of "The strangers who have favoured us with their company;" and in doing so expressed his pleasure, and that of the club, at having as their guests such men as Professor Taylor and Mr. Willman, the former of whom he would call upon to respond to the toast in the name of the strangers. Mr. Edward Taylor returned thanks, and the remainder of the evening was passed in pleasant alternations of song and part-singing, among which may be named the sweet little German glee, "Kiss me to-day," and the amusing "*Poculum elevatum*," led by Mr. E. Taylor, with an efficient chorus. Mr. Willman played the air, "Cease your funning," on the *cornet bassetto*, in his best style; and it was midnight ere the song was hushed, and the sons of harmony had ceased to invoke their vocal muse.

STAFFORD.—The rich musical treat promised by Messrs. Sedlatzek, Hayward, and Hay, proved highly attractive to the inhabitants of the town and neighbourhood of Stafford. The attendance in the large room of the Shire Hall, on this interesting occasion was numerous and fashionable. We were much gratified to find in the orchestra an efficient band, comprising many of the principal professors of the neighbourhood, who performed four overtures during the evening in excellent style. Weber's *Der Freyschütz* was absolutely perfect, both with regard to precision and effect. The vocalists engaged for the occasion were Miss Williams and Miss M. Williams. They are strangers in Stafford; and owing partly to the lofty assembly room being ill calculated from its powerful echo for vocal display, and partly to the somewhat unpopular character of the songs and duets which were selected, they were not heard to the best advantage; but all competent judges must admit that their efforts were highly creditable to them, their voices being full

and sweet, and their intonation excellent. In the duets they admirably preserved those important requisites, time and tune, and sung together very effectively. Mr. Sedlatzek gave two splendid solos on the flute: his own compositions. For purity of tone, and energy of expression we may go very far before we meet with Mr. Sedlatzek's equal. "Or che in cielo" developed his extraordinary powers to the utmost advantage; and proved him to be a consummate master of the instrument. In addition to a grand duet, between Messrs. Hayward and Hay, in which these performers displayed their peculiar excellencies, Mr. Hay distinguished himself in a solo on the piano forte. We never heard Mr. Hay perform so well. His execution was brilliant; and he is evidently taking rapid strides towards the highest excellence. We now come to speak, though last not least, of Mr. Hayward. His solo, "Introduction and Venetian Barcarolle," justly elicited the warmest admiration. His execution of this piece more than justified the opinion we last week expressed of his merits. This composition is evidently designed to display the difficulties of this very difficult instrument; and Mr. Hayward convinces every critic of his complete mastery of these difficulties. The finished style in which he executes what would appear to many good players impracticable passages in harmonics and double harmonics is perfectly astonishing; nor less so the skill with which he combines the finest bowing and *pizzicato* notes in passages of the utmost brilliancy. A discriminating audience showed their good taste by a general call of "*encore*." Mr. Hayward obligingly answered the call, not by a repetition of the piece, but by one of the most surprising and almost unrivalled efforts. He gave a *fugue*, the subject we thought from Handel, in the most masterly manner. This style of composition has not, we believe, been attempted on the violin, except by *Kiesewetter*, who only made very partial efforts of this nature. Mr. Hayward entered upon the subject, and went through it in the most scientific and effective manner. The instrument he played upon was a "*Stradivarius*," an exceedingly fine one, of remarkable evenness and purity of tone. The concert, on the whole, gave the highest possible satisfaction.

OLDHAM.—On the evening of Christmas Day, selections of sacred music were performed in the Parish Church, Oldham, and collections made for the benefit of the organist and choir. The principal vocalists were Mrs. Knyett, Mr. Phillips, and Mr. Hobbs; and Miss Graham, and Mr. Heelis, of the Manchester Concerts. Mr. W. Wilkinson presided at the organ. The chorus was both powerful and efficient. Mrs. Knyett and Mr. Phillips, well known favourites, delighted the audience with their musical capabilities; and Mr. Hobbs and Mr. Heelis, strangers in Oldham, gave entire satisfaction. The first part of the performance was given from "Haydn's Creation;" the second miscellaneous. Of the performers new to the Oldham public we may be permitted to observe, that Mr. Hobbs possesses a fine tenor voice, and that he executed the parts allotted to him with considerable effect. Mr. Heelis has a beautiful tenor voice, which he displayed to great advantage, and we feel gratified in having an opportunity of naming one of our Lancashire singers as evincing talent of no mean description, when placed in position with metropolitan *artists*. There was a numerous and highly respectable attendance.

CHESTER.—Our Harmonic Society gave a public concert on Monday, which was most numerously attended; Mr. Blagrove led a very efficient band, consisting chiefly of amateurs, who acquitted themselves extremely well. The performance of Mr. Blagrove on the violin, and Mr. Lindley on the violoncello, was applauded to the echo, as was the singing of Miss Bruce, and Mr. Parry, jun., who were repeatedly *encored*. The concert altogether reflected the greatest credit on the society, and the non-professionals who assisted at it.

BIRMINGHAM.—Two performances were given in the Music Hall on Friday the 3rd inst., for the benefit of the sick poor in the town and neighbourhood, both of which were extremely well attended; that in the morning consisted of sacred music. The principal singers were Miss Bruce, Mr. Pearsall, and Mr. Parry, jun., supported by a very numerous and efficient chorus. Dr. Clarke's motet, "Turn holy father," sung by Mr. Parry jun., and an invisible choir of eighty voices, was loudly *encored*. Mr. Hollins presided at the organ, and Mr. Munden conducted. In the evening Mr. Blagrove played a solo on the violin admirably, and Lindley a concerto on the violoncello, the last movement of which was *encored*, as was Parry's "Buffo trio," which the company (amounting to about 2000) wanted a third time; but the vocalist pleaded *exhaustion*, and so the call was not persisted in. Miss Dolby was *encored* in Lover's "Angel's Whisper," and Mr. Pearsall in "Gertrude;" and the whole performance afforded the highest gratification to the company.

BATH.—Braham has been singing here and at Bristol with the greatest success.

MISCELLANEOUS.

PHILHARMONIC.—The first trial of new music will take place at the Hanover Square Rooms, by the Philharmonic band on Saturday evening, February the 1st. The performers will meet at half-past six o'clock, in order to arrange themselves agreeably to the alterations which have been made in the orchestra, the particulars of which we shall give in a future number.

QUARTET CONCERTS.—Messrs. Blagrove, Dando, Gattie, and Lucas intend to continue the Quartet Concerts, and in order to render the performances as excellent as possible, they have secured the services of both Lindley and Dragonetti. The first concert will take place on the 13th of February. Messrs. Willey, Griesbach, Hill, Hausmann and C. Severn intend also giving a series of four Quartet Concerts at the London Tavern, Bishopsgate Street; the first meeting is announced for the 3rd of next month. No doubt both will afford the highest gratification to the western and city amateurs.

MR. NEATE intends to repeat his classical *soirées*, which proved so highly successful last season. Mr. Carte will give some flute performances of a superior class, blended with vocal music.

BLAGROVE AND LINDLEY, with Miss Bruce and Parry, jun., give concerts at Chester, Nantwich, Manchester, &c., this week, from thence they proceed to Leamington; Cheltenham, &c.

THE PRINCE ROYAL OF HANOVER has composed a hymn to St. Cecilia; it is dedicated to the King of Saxony, and was performed by 320 musicians, at the hundredth anniversary of the inauguration of the organ in the ducal residentiary church, Altenburgh. The instrument was built by Eugene Casparini, and is much celebrated.

THE GERMAN OPERA. Mr. Mitchell is in treaty with Schumann, of Mayence, for a German company to perform at either the Lyceum, or New Theatre in Oxford Street, after Easter.

THALBERG.—It will be seen by an advertisement in the present number, that this celebrated pianist is to be heard once more in the metropolis before he finally leaves for the continent. This circumstance will be, but for his departure, a happy commencement of the concert season, at any rate it will render Benedict's *soirée* highly attractive. Several members of the profession intend getting up a subscription for the purpose of presenting Thalberg with a piece of plate previous to his departure.

MR. GEORGE FORBES, brother of the pianist, has been lately appointed by the Vestry of St. Marylebone to the situation of organist of St. Mary's Church, Bryanstone Square, vacant by the resignation of Mr. T. A. Rawlings. Mr. Forbes has been for some time officiating gratuitously for Mr. Rawlings, and is an accomplished performer both on the organ and pianoforte; the appointment, therefore, is highly creditable to the vestry.

DOHLER has met with the greatest success at Amsterdam, where he has given several concerts. At the last, the theatre was as crowded as at the preceding ones, and every piece he executed was received in the most flattering manner. Döhler has been assisted by the vocalists, Mme. Marinoni, and Mme. Miro-Camoin, who have shared the success of the celebrated pianist.

ROYAL ACADEMY OF MUSIC.—The Rev. Mr. Vicary, formerly of St. Paul's Covent Garden, has been appointed superintendent of the Academy; he is a good performer on the violin, and an excellent musician; the selection, therefore, is highly judicious.

GREAT THEATRE OF COPENHAGEN.—The royal boxes are the most conspicuous in Europe—large semicircular balconies projecting into the house on each side near the orchestra, so that the Princesses and their suite were as well seen as the actors on the stage. A range of the handsomest and most commodious

seats is reserved, at the King's expense, for poets and authors. One part of the arrangement struck us as new: the house is brilliantly illuminated between the acts; but that portion of it occupied by the audience is in total darkness while the acting is going on; the only light left is that thrown on the stage by the foot-lamps. Men almost never sit in the front row, nor on the second seat of the boxes, the ladies alone being put there—probably on the principle that their bright eyes will supply the place of lamps.

SPHRE's new oratorio, 'The Fall of Babylon,' will, when completed, be performed at Cassell. The music is adapted to an English text, which has been translated into German.

OUR Readers are aware that Messrs. Cocks and Co. had threatened us with an action in consequence of our insertion of the communication of "An Amateur of the City," such action has accordingly been commenced, and Messrs. Cocks and Co. have consented to stay the proceedings on our making a proper apology, and paying all their law expenses.

SINCE the publication complained of, we have seen the MSS. of De Beriot, and are satisfied that he made such alterations in the part originally written for the flute by Forde, as are sufficient to constitute an adaptation by De Beriot. We must own, therefore, that we have committed an error. How De Beriot can have forgotten the circumstance we know not; but that Messrs. Cocks and Co have good cause to complain of us we readily admit, and have now to express our great regret at the insertion of any letter casting so unjustly an imputation on their character.

TO ADVERTISERS.

The Proprietors of this Work intend sending a stamped copy of the next number to every Professor and Music Seller in the United Kingdom, the great advantage of inserting Advertisements in that particular number is apparent, and therefore the following will be the charges. We should feel obliged by their being forwarded as soon as possible, in order that no delay may take place in the publication of the number:—

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H. HOOPER, 13, Pall Mall East.

TO CORRESPONDENTS.

V. de P's request shall be attended to; we return him our best thanks for his communication, and shall be glad to hear from him oftener.

OUR CORRESPONDENTS will oblige us by forwarding their communications for the next Number as early as possible, our motive they will see on reference to the Notice to Advertisers.

WESSEL and CO. beg to announce, as a **SEPTETT** for Flute, 2 Violins, 2 Tenors, Violoncello and Bass (or 2 Violoncellos), **KALLIWODA'S** 2d Grand Symphony Op. 17, in E flat, price 12s by H. J. LINCOLN. The reputation of Mr. Lincoln (Author of the "*Organist's Anthology*") is a sufficient guarantee for the effective arrangement of this fine Symphony. Also, **REICHA'S** COMPLETE Treatise on Practical HARMONY and COMPOSITION, translated by C. RUDOLPHUS, from the Original work of "*Cours Complet and raisonnée*," dedicated to the Professors of the Royal Academy of Music in London. This celebrated work indisputably holds the very first rank among Theoretical Treatises, and Mr. Rudolphus (the successful translator of Spohr's Grand Violin School) has done justice to it, in rendering the English version as simple as possible. The publishers are determined to facilitate the purchase to every lover of the science, by dividing it into 9 parts, at 10s. 6d. each, the 1st of which has already appeared. Subscribers can have the successive Numbers forwarded to their agents. **LEMOINE'S TREATISE** on HARMONY, (introductory to Reicha's) complete in 7 parts price 30s. will be ready next week. No. 67 Frith Street, corner of Soho Square.

AN ITALIAN LADY, native of Rome, who speaks a little English, gives lessons in Solfege and Singing. Terms 10s 6d. per lesson. Apply at Rolandi's Library, 29 Berners Street.

MR. THALBERG and **MR. BENEDICT** will perform a Grand duet for two Pianofortes, at Mr. Benedict's Saloon, at the Hanover Square Rooms, on Friday, February 7th. Mr. Benedict having, at the earnest solicitations of numerous parties, prevailed upon Mr. Thalberg to accept an engagement on his return from Edinburgh, and immediately before his departure for the Continent, he has kindly consented to play his duet from *Norma* with M. Benedict, and will also perform an Andante in D flat, an *Impromptu en forme d'Etude*; a New Romance and Study; and the Grand Divertissement on the Minuet and Serenade in Don Juan. Vocalists, Madame Stockhausen and Madame Lablache (late Miss Fanny Wyndham) Miss Clara Novello, and Mrs. Toulmin. Signor Brizzi, Signor Lablache, and Mr. Parry, jun. Tickets 10s. 6d. each. Family Tickets to admit Three, 21s. each. To be had of Messrs. Cramer and Co. Regent Street, Mr. Chappell, Mr. Mills, Mr. Lonsdale, Mr. Ollivier, and, Mr. Mitchell, Bond Street.

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